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ABSTRACT

These curriculum materials were collected from teachers in the Lehman College Adult Learning Center (New York). They include various activities and resources, such as a series of questions about the aims of teaching adults, a list of sources for adult basic education (ABE) materials, poems, and autobiographical materials. Teaching suggestions and activities are offered with the materials. (KC)

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ADULT LEARNING CENTER CURRICULUM ACTIVITIES

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Adult Learning Center

Curriculum Activities

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INTRODUCTION

During 1986-87, teachers in the Lehman College Adult Learning Center met on a regular basis in order to discuss materials and curriculum. We shared our successes and our fears. The initial meetings included a series of discussions about what makes our teaching feel valuable, what obstacles get in the way, and what strategies we use to overcome them. Later meetings were devoted to presentations and discussions of materials and approaches we were using in our classes.

Through this process, there emerged a certain amount of agreement about what we aim for in our teaching. Many of our shared views were rewritten in question form, serving as a kind of check-list for looking critically at our work. These questions are reprinted here in the outline entitled, *What are We Aiming For? Criteria for Developing Teaching Approaches and Materials that Foster Critical Literacy.*

These criteria guided future discussions in which we analyzed samples of the curriculum materials that each of us were developing in the process of teaching our classes. We looked at the ways in which the materials and approaches (1) foster independent learning; (2) enhance learners' self-concept; (3) help create a climate conducive to learning; and (4) explore the social, cultural and economic contexts of adult learners. By doing so, we broadened our sense of what materials we might use in our teaching and how we could use them. We also got a chance to look collectively and critically at materials we had developed, noticing what could be added and what could be changed. The curriculum materials in this text represent some of our collaborative efforts. They reflect a limited portion of the vast amount of materials that the teachers in this program produce.

Possible Sources of ABE Materials is a list of resources suggested by teachers, based on our experience. It is not intended to be directive, but to give teachers a sense of the range of non-traditional reading materials that seem to work especially well for teaching adults.

This publication is a collection of ideas. It contains diverse selections of our work that do not fit together as a whole curriculum unit. Rather, they are designed to offer a variety of teaching ideas for a range of levels and purposes. Some of the suggested activities can be used just as they are written. But all can be modified to fit the particular style of the teacher who wishes to use them.

Azi Ellowitch
December 1987

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WHAT ARE WE AIMING FOR?

Criteria for Developing Teaching Approaches and Materials
That Foster Critical Literacy

1. Do approaches and materials foster independent learning by promoting:

a) Learners' awareness of their own purposes in reading and writing?
b) Learners' awareness of other writers' purposes and points of view?
c) Learners' awareness of the legitimacy of their own and other learners' strategies for learning?
d) Opportunities for learners to make personal connections with material (e.g., expressing opinions and ideas, sharing experiences and expertise)?
e) Confidence of learners to ask their own questions?

2. Do approaches and materials enhance learners' self-concept by:

a) Asserting learners' ownership and power as writers?
b) Promoting learning as an active process?
c) Encouraging self-directed learning?

3. Do approaches and materials help create a climate for learning which supports:

a) Risk-taking?
b) Expressing controversial views?
c) Exploring charged topics?
d) Respect for cultural differences?
e) Disagreement with the status quo (including the teacher)?
f) Leadership and decision-making by learners within the class?

4. Do approaches and materials explore the social, cultural and economic contexts of learners by:

a) Drawing on family and neighborhood realities?
b) Addressing daily survival problems such as health, family, childcare, unemployment, etc.?
c) Drawing on the literature and languages of learners own cultures?
d) Building bridges between the classroom and the community?
e) Offering a variety of learning strategies which take into account various age groups and stages of maturity?

5. Do assessment approaches:

a) Assist learners in setting realistic goals and evaluating progress toward them?
b) Enrich communication between instructors and adult learners?
c) Encourage self-assessment in the context of self-directed learning?

POSSIBLE SOURCES OF ABE MATERIALS

1. **Newspapers**--especially useful for discussing points of view.

2. **"Real" materials**--since many of these are familiar, they can be used to help adult learners analyze their existing strategies for approaching reading and writing tasks.
   --T.V. guide
   --Instructions
   --Menus
   --Children's report cards
   --Local maps
   --Mail order catalogues
   --Supermarket flyers
   --Printed materials from religious organizations, community groups, politicans
   --Official tour guide materials (One ALC teacher asked the individuals in her class to choose a state in the U.S., or a country in the world and write to its tourist office for materials.)
   --Materials from NYS Departments (These materials include pamphlets from the New York State Department of Employment, Job Service Division, Department of Public Information. One ALC teacher has successfully used a publication called, "Questions Interviewers Ask.")

3. **Written Communications**
   a. Agendas, memos, minutes of student-organized meetings.
   b. Correspondence regarding everyday responsibilities. (ie. leases, bills, medical forms, etc.)
   c. Letters to/from adult learners and teachers who are temporarily or permanently away from class.

4. **Writings by authors learners know** (other learners, teachers, community leaders).

5. **Interviews and oral histories**, both commercially published and student-generated.

6. **Journals** of writings by program participants.

7. **Drafts** of works by professional writers.

8. **Texts written in other alphabets/other languages**. These have been used to increase awareness of other cultures and help demystify the English language system.

9. **Library resources**--i.e., for research projects, practical needs, pleasure reading, special events, etc.)

10. **Barter library**--books and magazines are exchanged by teachers and program participants on a barter system.

11. **Video**. Video contains many of the same qualities as literature, i.e. characterization, setting, plot, themes; it can also be used to support readings.

12. **Literature**: fiction, non-fiction, prose, poetry, drama, especially that which reflects the ethnic diversity of ALC participants.

A LIGHT IN THE DARK

by Judy Simmons

A word on a page
Is like a light in the dark
That comes on inside your head

A note from your child
Is like a light in the dark
When you come in and find her not home

The name of a street
Is like a light in the dark
As you look for the place with the job

A letter from home
Is like a light in the dark
When your heart hurts and you are alone

Your very own name
Is a light in the dark
When you read it and write it yourself

Source: A Light in the Dark, by Judy Simmons, Cambridge Books, LVA Series, 1983.

BY YOURSELF

by Judy Simmons

By yourself
You see the funny bird feet;
You try to turn the letters
Into sound

By yourself
You make your world get wider;
You learn to hear when no one
Makes the sound

By yourself
You do not give up trying;
You want to rip the pages
But you don't

By yourself
You take your steps to freedom;
You know the whole world changes
When you read

Source: A Light in the Dark, by Judy Simmons, Cambridge Books, LVA Series, 1983.

A LIGHT IN THE DARK and/or BY YOURSELF
Teaching Suggestions by Cynthia Carrasquillo

The following activities can be applied to either poem. Some introduction on the part of the instructor prior to actual reading is helpful. Students can discuss what exposure they've had to poetry in the past, their feelings about poetry, etc. Then students should be given an opportunity to read the poem to themselves, followed by the instructor reading the poem out loud. The class can then read the poem out loud as a group.

After the class has read the poem out loud as a group, a general discussion about the poem can occur with some questions offered to guide the discussion. The questions can be about the author's intent: "Why do you think the author makes the comparison between being able to read and a light in the dark?" Or, "What are the birds' feet the author is talking about?" Focus can also be turned on the students themselves: "Why do you think the author chose this particular title for the poem?" "What kinds of feelings does the poem evoke?"

After some discussion related to these questions, students can be asked to choose one stanza that is especially meaningful for them and write about it. The writing should try to focus on the reasons for their selection and the event(s) that they were able to tie to that particular stanza: "What significance does this stanza have for you?"

Students are then paired off. They exchange papers, read each other's writing and write a response at the bottom of the page. Papers are exchanged and time is given for discussion (still in pairs) about the comments made.

Class reconvenes and students then have an opportunity to discuss which stanza they chose, why, and the comments written by their partners. Students should volunteer for this and should be given enough "room" to either discuss their choices informally or read from their text (which ever makes them the most comfortable).

Similar feelings and experiences can be discussed as well as different ones. Students have an opportunity here to share common experiences and to learn how many different responses there can be to one piece of writing. They have an opportunity, too, to develop certain commonalities with others in the class and also to learn how others can be affected differently by a similar experience.

A summing up of the broad spectrum of feelings evoked by one piece of poetry can close this lesson. Here is an opportunity for the instructor to "sum up" the various points made by different students and to get feedback from them about what they enjoyed about the lesson. Students can begin to understand the variety and wealth of experience that is available to them in the classroom; each of them makes a contribution to the class in a very particular way. They can also see that there is something that they bring to the classroom that they can and should share with others.

READ-AROUND GROUPS

by Jane MacKillop

I first came across "read-around groups" in California in a writing instructors' course. They proved to be a highly successful way to create an audience for student writing, to stimulate constructive criticism and the sharing of successful ideas and good practice and to raise awareness of metacognitive processes. A read around group lends itself to almost any kind of writing from expository to business to creative writing.

Method:

1) The teacher begins by setting the scene reading from an essay, article, poem or a novel, or reading something the teacher has written especially for the class.

2) The class brainstorms aloud and the teacher writes their ideas (words and phrases) on the blackboard. When they have exhausted all their immediate thoughtsthe class and teacher examine the combined notes onthe blackboard and see if any pattern emerges.

3) Each student then brainstorms silently on paper and again observes the random items, looking for coherence.

4) Based on the group and their own brainstorming, the students then write for 10 minutes, developing the ideas that have been emerging or their own original ideas.

5) After 10 minutes they stop writing and each student puts a random number on their paper (6 digits, e.g.telephone number or part of social security number but not a repeating number, 666666 won't do), and they form into groups of 4. Each group chooses a scribe and a messenger.

6) The messenger collects the paper from that group and passes them to the next group clockwise around the room (this is tricky and any mix up can complicate the whole process ruinously). Each group member takes one paper and when each group has another group's paper the teacher allows them to begin reading. At the end of 30 seconds - 1 minute the teacher says "pass" and the student pass the essay to the person on their right in the group. The teacher does this 3 times until each member of the group has read every paper. The students then confer together in their groups and choose the piece of writing that most appealed to them, discussing style and content as they do so. The scribe writes down the number and the messages takes the paper to the next group clockwise around the room.

7) When all the groups' papers has been circulated and each group has chosen their preferred pieces of writing, the teacher asks the scribes in each group to to tell him/her the numbers of the papers they have written down. These numbers are written on the board and a class consensus will gradually appear as all the choices

of all the groups are written up.

8) The teacher then reads aloud the 2/3 papers the majority of groups enjoyed reading the most and asks why they were chosen. From this will emerge a class view of "good" writing, which will include: effective use of detail, variety of vocabulary and sentence length, human interest, humor, clarity, focus, etc.

Conclusion:

Read around groups help students become aware of their audience and provide examples of effective writing by their peers. The in-class essays/ stories can be taken away and improved for homework. The teacher can also circulate first drafts (e.g. homework) in a read around group since read around groups need not be confined to in-class writing (nor to the writing of students in the class, it's also possible to circulate writing from another class entirely, provided none of the students mind).

There are two possible areas of difficulty the teacher needs to be aware of: Illegible, short or papers about sex are unlikely to be chosen so the teacher needs to have some spare papers to circulate (from another class, for example) so that the right number are going around. In addition, the class may have quirky views on what writing works and may need to be steered away from always choosing superficially skillful writing which has no depth.

A note on read-around groups and non-native English speakers:

I have become increasingly concerned about the desire to control what is learned amongst ESL teachers (myself included) and read around groups seem to be a way to turn power over to the students to decide what is correct based on criteria of intelligibility and "feel". RAGs can lead to increased motivation and greater fluency as well as correctness. I have used RAG's with students in an E.S.L. adult education class in Sheffield, England. The subject they were writing about was "Times I have made mistakes in English", a popular topic since adults are particularly sensitive to errors of language and culture where they might be ashamed or embrassed, and writing about them was a way to cope with these feelings. I wrote a piece for them about a time I made a mistake in Arabic in Morocco and bought 80 eggs instead of 24 since the French for 80 is the reverse of the Arabic for 24. We then discussed making errors in another language, how they happened, and how we felt about them. Then, the students wrote about this for homework and brought their drafts to class. All the drafts were circulated in the RAG and the students then wrote the final version for homework. The appended versions are three final versions. Whilst these still contain errors the writing is fluent, sensitive and comprehensible.

I have found that RAG's help speakers of other languages to recognise and correct errors that impede meaning. These short stories were eventually used for computer assisted instruction in a program called Storyboard, in which any reading material can be entered and students then rebuild the text from a blank screen.

FAMILY TREE ACTIVITY SERIES

by Mark Zuss

Introduction

The following series of activities were developed for a particular kind of group. The class was level I ABE, but mostly foreign-born and very ethnically diverse. Class members came from African, Western European, Eastern European, Middle-Eastern, and Carribean, as well as African-American and Hispanic-American cultures. The group also included two learners in their 80's, one hearing-impaired, and two physically handicapped participants. These activities were designed with the idea of validating the participants' cultural diversity, as well as drawing from their rich experiences and knowledge of the world.

I. Discussion of participants' backgrounds.

A. Recognition of the many languages spoken by participants.
Class members share examples of their languages; languages are listed, countries listed.

B. Discussion of immigration and migration patterns:
1. When and how did they come to this country?
2. What is it like living here?
3. Do others in their neighborhoods come from same places, speak the same languages?
4. Writing activity--Write a letter back home, describing your experience of "becoming an American."

C. Discussion of cultural heritage:
1. What forces make it difficult to maintain one's customs?
2. How are these obstacles overcome and how are customs maintained?
3. Do you think that being "American" means that you have to break with your heritage--language, customs, traditions?

II. Family-tree Activity

A. Schematic drawing of "family tree."
3 or 4 generations, beginning with grandparents' generation; ending with your children's generation. Each person in class presents family tree to others. *Note*: Be aware that different cultures use different terms and definitions and can have different kinship patterns.

B. Speaking/Writing Activity:
Participants are asked to describe at least one family member who was/is important in some way, having particular characteristics worth describing, such as: talent, skill, beauty, interesting habits, hobbies, or job. . .

III. Follow-up activities

A. Show and Tell Celebration:
Participants bring in objects which represent some aspect of their culture, such as: music, objects of art, clothing, books, maps, documents. Objects are presented, the significance of each is discussed.

B. Speaking/Writing Activity:
Family or cultural stories are retold, then written.

C. Follow-up discussion and writing activity:
1. Similarities and differences among cultures-What do we have in common, no matter where we come from around the world?
2. What binds people together? What keeps people apart?

NIGHT WATCH

Tanya watched the road nervously. The kitchen clock showed 2:30. That meant the bars were closed, and he would have had time to get home. At midnight she had sensed in her sleep he was not there, so she awoke.

Where is he? What will it be like tonight? Did he have a bad day at the quarry, so he's angry? Or did he have a good day, so he's celebrating?

She knew it wouldn't matter much. When Jim drank, a good mood could turn to a bad one no matter how hard she tried to say the right things. He worked hard all day, and all the problems and frustrations of the day just had to come out after some beers.

The kids didn't understand, but she did. She could remember when he had been a sweet, sensitive boy. As newlyweds, they had had their dreams: the home they were going to have, the vacations they would take, the proud parents they would be. They didn't need school; just love and hard work would do it. They had tried to make it, but somehow the dreams had gotten lost in the years between. Where had they gone? To the bill collectors, or the beer companies? Which problem caused the other? She didn't know.

Little Jimmy stirred in his sleep. She went to the children's room and shushed gently to soothe him back to sleep. He was old enough to start worrying about Dad coming home too. She looked at Amy, sleeping quietly, and then checked the kitchen again to see if everything was ready. The water in the refrigerator was fresh. The dishes were done from the kids' supper, and his meal was ready to be warmed up. She hoped he wouldn't mind chili again. At least the bread was fresh. One thing Jim hated was stale bread.

There it was. The sound of the pick-up. It roared up the lane, and the tires squealed. Tanya breathed a silent prayer...Just let him stay away from the kids...Amy was so nervous now because of Jim's increasing violence and it was affecting her school work. At school, the principal was beginning to ask questions about her bruises.

He's on the porch. Should I open the door and help him, or should I wait?

Before she had decided, the doorknob turned and the door swung open with a crash. His bleary eyes scanned the dimly lit room disdainfully and fell upon her, still standing there with her mouth open.

"Well, what the hell are you staring at? Ain't I good enough to step in your elegant house? Get out of my way, Mrs. High'n Mighty. The man who's paying for this nine by twelve mansion is home."

Story by: Darlene Hudek, Pocahontas, Iowa, from the A.I.M. series, distributed by World Education, 1975

NIGHT WATCH
Teaching Suggestions by Azi Ellowitch

I. Vocabulary

A. Find the two words inside each of the following:

1. midnight
2. somehow
3. everything
4. doorknob

B. Find the root words and endings of the following words. Look for "related" words.

Example: nervous root: nerve ending: ous
Related words: nervously; nervousness

1. nervously
2. celebrating
3. frustrations
4. sensitive
5. vacations
6. refrigerator
7. violence
8. distainfully

C. Act out the following parts of the story.

1. Show how Tanya might have appeared as she "watched the road nervously."
2. Show how "his bleary eyes scanned the dimly lit room disdainfully and fell upon her".
3. What other things might Jim or Tanya have said to each other "disdainfully"?
4. How might Jim have acted when he was a "sweet, sensitive boy"?

II. Comprehension

1. What do you know about when the story takes place?
2. Why is Tanya nervous?
3. How old do you guess the children are? What are your clues?
4. Describe how Tanya prepared Jim's meal.

III. Discussion/Writing

1. Which character do you feel you understand the best? Why?
2. Write a paragraph in the first person (using I, me, my) from the point of view of Tanya, Jim, Amy, or little Jimmy.
3. How does Tanya deal with the situation? As her friend, what would you say to Tanya?
4. How does Tanya think that their "dreams had gotten lost"? What do you think?
5. What do you think will happen to Tanya and Jim?

Learning to Read

by Frederick Douglass

"I would rather be killed running than die a slave." So said Frederick Douglass (1817–1895). Frederick Douglass was born a slave. As a young man, he escaped from slavery in Maryland.

After winning his freedom, Douglass traveled all over the North, speaking out against slavery. In 1845, Douglass wrote about his life as a slave in Narrative of the Life of Frederick Douglass. *This selection is part of his autobiography telling about his experiences between the ages of eight and eighteen. During this time, he lived in Baltimore with relatives of his master. It was there that Douglass learned to read — and in doing so, gained the key to his freedom.*

My new mistress was a kind woman. She had never had a slave under her control before. She began, when I first went to live with her, to treat me the way she thought one human being ought to treat another. She did not seem to see that she must act like a slaveholder. For a slaveholder to treat me like a human being was wrong, and dangerous for her. Slavery proved as harmful to her as it was to me.

When I went to live there, she was religious, warm, and tenderhearted. But slavery took that away from her. Her soft heart turned to stone. Her gentleness turned into tiger-like fierceness.

At first, she had kindly taught me the ABC's, and to spell words of three or four letters. But her husband, Mr. Auld, found out. He told her she could not teach me any more. He said that it was not lawful, and not safe, to teach a slave to read.

"If you give him an inch, he'll take a yard," he said. "A slave should do nothing but obey his master. Learning to read will make him unfit to be a slave. And he will be discontented and unhappy."

From that moment I understood the pathway from slavery to freedom. My master had shown me the source of the white man's power. I knew it would be hard to learn without a teacher. But I set out with high hope and a fixed purpose, at whatever cost, to learn to read.

Mrs. Auld became even more against it than her husband himself. She was not satisfied in just doing what he had ordered.

Frederick Douglass, Elisha Hammond

She seemed anxious to do better. Nothing made her more angry than to see me with a newspaper. She would rush at me with a face of fury and snatch it from me. She was sure, now, that education and slavery could not mix.

I was narrowly watched. If I was in a separate room for any length of time, I was suspected of having a book. But it was too late. The first step had been taken. The alphabet had given me the inch. Nothing could keep me from taking the yard.

My plan worked very well. I made friends with all the little white boys I met in the street. As many of them as I could, I made into my teachers. When I was sent on an errand, I always took a book. I also took bread, for there was always plenty and I was welcome to it. In that way I was better off than many poor white children in the neighborhood. I would give bread to these hungry little boys. They, in turn, would teach me what they had learned in school.

I used to talk to them about slavery. I wished I could be as free as they would be when they were men.

"You will be free as soon as you are 21," I would say, "but I am a slave for life!"

These words used to trouble them. They would say, "Something may happen so you can be free."

I was now about 12 years old. The thought of being a slave for life weighed heavily upon my heart. I got hold of some books in which arguments for and against slavery were given. The more I read the more I was led to hate my masters. I saw them as robbers who had gone to Africa and stolen us from our homes and made us slaves in a strange land. Master Auld had been right. Discontentment had followed learning to read.

At times, I felt reading was a curse rather than a blessing. It had opened my eyes to the horrible pit I was in, with no ladder to climb out. Sometimes I even envied my fellow slaves who did not understand. I could think of nothing but my condition. Freedom had appeared, and would never disappear. I saw nothing without seeing it and felt nothing without feeling it. It looked from every star, breathed in every wind, and moved in every storm.

I would have killed myself if it were not for the hope of being free. Every little while, I would hear something about abolition. It was some time before I found out what it meant. If a slave ran away, or set fire to a barn, or did anything wrong in the mind of a slaveholder, it was said to be the fruit of abolition. I looked it up in the dictionary. I found it was "the act of abolishing." But what did that mean?

I did not dare ask anyone, for I was sure it was something they did not want me to know about. At last I got hold of a newspaper, which explained that Northerners were praying for the abolition of slavery. The light broke upon me.

I resolved to run away. But first, I had to learn how to write, so I could write my own pass.

I was often sent to a shipyard. I watched the ship carpenters get a piece of wood ready for use. They would write on it the name of the part of the ship it would be built into. When a piece of timber was meant for the larboard side they would write "L." For starboard, it was "S." For the larboard side forward, it would be "L.F." and so on. I soon learned the names of these letters, and began to copy them. Then, I would tell any boy I met who could write that I could write, too.

He would say, "I don't believe you. Let me see you try it." I would make the letters I had learned, and ask him to beat that. I got a good many lessons in writing. My copy books were board fences, walls, and pavements. My pen and ink was a lump of chalk.

By this time, little Master Thomas Auld was in school. When his mother went out, I would copy what he had written in his lesson books. Before long, I could write in a hand very like Master Thomas's.

In 1835, with six other slaves, I planned an escape from another master. Each of us had a "protection": "This is to certify that I, the undersigned, have given the bearer, my servant, full liberty to go to Baltimore and spend the Easter holidays. Written with mine own hand, &c, 1835. William Hamilton."

I wrote them.

LEARNING TO READ from the Autobiography of Fredrick Douglass
Teaching Suggestions by Joan Donner

I. Pre-Reading

1. Background of Fredrick Douglass:
   --Has anyone heard of Fredrick Douglass?
   --What do you know about him?
   Discussion of "Abolitionism" including: slavery, slaveholders

2. Selected vocabulary words:

1. fierceness	5. resolved
2. discontented	6. starboard
3. fury	7. certify
4. narrowly	

What do you think each word means?
Definitions discussed in the group.
Dictionaries used as a last resort.

II. The piece is read orally, each participant reading one paragraph in turn.

III. Comprehension/Discussion Questions:

1. What are some of the steps Douglass took to teach himself to read and write?
2. What was the exchange Douglass made with the poor white boys nearby? Was this charity? Why or why not?
3. What were the decisions Douglass' mistress made regarding his education? Why did she make the kinds of decisions she did? What does this say about how cultural attitudes have changed?
4. What does the story say about the roles of women and men?
5. How does the story show how children learn prejudice?
6. In the last full paragraph of the story, why does the word "protection" have quotation marks around it?

IV. Writing:

[Note: These activities were developed in response to student requests to:
1. "learn about sentences" and
2. "write longer sentences".]

The material can be used as a starting point for work on 'base sentences.'

1. Students analyze the subject/verb pattern in several sentences. They are asked to note the expansion or sentences around subject/verb base.
2. a. List on the board three sets of subjects and verbs.

S	V
students	study
children	learn
carpenters	build

b. Students are asked to write expanded sentences and read them aloud to the class.
c. To illustrate that sentences do not have to be long to be good, students are asked to look at last sentence in article (only 3 words) and see how this is probably most important sentence in article. (Serves to restate theme of article)

YOU HAVE A RIGHT

Information on government
compiled by Marie Dailey

From the Constitution, our government, as we know it today, was developed. We have three levels of government and each level has three branches. Each citizen is affected in some way by each level and by each branch within the level.

The chart which follows shows the levels and branches and some of the elected officials who serve in these branches.

EXECUTIVE (Enforces laws)	LEGISLATIVE (Makes laws)	JUDICIAL (Decides meaning of laws if people disagree)
I. FEDERAL (Washington, D.C.)		
President George Bush	Congress House of Representatives (435 members by population) Senate (100 members-2 per state) Alphonso D'Amato (NY) Daniel Patrick Moynihan (NY)	Supreme Court 9 Judges Chief Justice W. Rehnquist
II. STATE (Albany, N.Y.)		
Governor Mario Cuomo	Assembly G. Oliver Koppell Senate Abraham Bernstein	Court of Appeals 7 Judges
III. CITY (New York)		
Mayor Edward I. Koch	City Council June Eisland, Pres.	City Courts (Criminal & Civil)

How to Register to Vote

If you are a U.S. citizen, you have the right and the privilege of voting for your elected officials. Once elected, you have the right to appeal to them in any matter which comes under their jurisdiction and which interests or affects you.

Shown below are voting requirements and information about registering to vote.

YOU CAN REGISTER BY MAIL
For a registration form, call or write:
BOROUGH BOARDS OF ELECTIONS
Monday - Friday 9 AM - 5 PM

Bronx-1780 Grand Concourse, Bronx, NY 10457.....212-299-9017
Brooklyn-345 Adams Street, Brooklyn, NY 11201.....718-522-2441
Manhattan-131 Varick Street, New York, NY 10013.....212-924-1860
Queens-42-16 West Street, Long Island City NY 11101..... 718-392-8989
Staten Island-25 Hyatt St., Staten Island, NY 10301.....718-727-4300

Registration forms are also available at the League of Women Voters of the City of New York, 817 Broadway (Corner 12th St), New York, N.Y. 10003-4760. Once registered, voters in New York State are permanently registered as long as they live at the same address and vote at least once every four consecutive years.

For dates of central and local registration or any further information call:

The League of Women Voters
Information Service
Monday through Friday, 10 AM to 4 PM
Saturday 10 AM to 1 PM
212-674-8484

HOW TO ADDRESS PUBLIC OFFICIALS
(Source: League of Women Voters)

IN WASHINGTON

PRESIDENT
The President
The White House
Washington, D.C. 20500
Dear Mr. President:

U.S. REPRESENTATIVE
Honorable J. Smith
House of Representatives
Washington, D.C. 20515
Dear Representative Smith:

U.S. SENATOR
Honorable J. Smith
United States Senate
Washington, D.C. 20510
Dear Senator Smith:

IN ALBANY

GOVERNOR
Honorable J. Smith
Governor of New York
Executive Chambers
Albany, N.Y. 12224
Dear Governor Smith:

STATE SENATOR
Honorable J. Smith
New York State Senate
Albany, N.Y. 12247
Dear Senator Smith:

ASSEMBLYMEMBER
Honorable J. Smith
New York State Assembly
Albany, N.Y. 12248
Dear Assemblyman/Assemblywoman
Smith:

IN NEW YORK CITY

MAYOR
Honorable J. Smith
Mayor of the City of NY
City Hall
New York, N.Y. 10007
Dear Mayor Smith:

CITY COUNCILMEMBER
Honorable J. Smith
City Council, City Hall
New York, N.Y. 10007
Dear Councilman/Councilwoman
Smith:

BOROUGH PRESIDENT
Honorable J. Smith
Borough President ofthe Bronx
851 Grand Concourse, Room 312
Bronx, N.Y. 10451
Dear Borough President Smith:

YOU HAVE A RIGHT
Follow-up Activities by Marie Dailey

1. Present chart of present-day government to students.

2. Students will read.

3. General discussion of government will follow.

4. Each group will choose one elected official and write a group letter to that official. Letter may be a request, a comment, a complaint, or an expression of satisfaction or agreement with a policy initiated and/or followed through by that official.

5. Letters will be typed on the computer with reference tohe correct form of address for public officials onstudents' sheet.

6. Letters will be printed out and mailed.

CALIBAN IN THE COAL MINES
by Louis Untermeyer

God, we don't like to complain
We know that the mine is no lark
But---there's the pools from the rain;
But---there's the cold and the dark.
God, you don't know what it is--
You, in your well-lighted sky,
Watching the meteors whizz;
Warm, with the sun always by.
God, if you had but the moon
Stuck in your cap for a lamp,
Even you'd tire of it soon,
Down in the dark and the damp.
Nothing but blackness above,
And nothing that moves but the cars--
God, if you wish for our love,
Fling us a handful of stars!

CALIBAN IN THE COAL MINES
Teaching Suggestions by Joan O'Connor

1. Groups are given copies of the poem and asked to determine its meanings. (It is valuable to tape record a group's discussion in order to learn how they approach the task, problems they have, etc.)

2. Class discusses what occurred in the learning groups. (Did someone read the poem aloud? What happened when they were"stuck" on a word? Did anyone try to visualize what was described? Did they look for a clue in the title? What was confusing? Why was it better to work within a group? What strategies did the group use that would be helpful in future work?)

3. Class does a line-by line analysis and discusses the poem's theme.

4. Students summarize by answering the following questions and taking notes.
   a. Which words describe the mine?
   b. Which words describe God's sky?
   c. Why is the poet describing both places?
   d. How does the poet feel?
   e. What does he mean by "Fling us handful of stars!"?
   f. How is the poem like a prayer? How is it different?

5. Class discussion of why we sometimes feel as disheartened as the miner. What are our complaints? What are our dreams? What would God see and feel on a visit to our jobs, or neighborhood, or this city?

6. Students write descriptive paragraphs on some aspect of the world that they hope will change.

NO LOSER, NO WEEPER
by Maya Angelou

"I hate to lose something,"
then she bent her head
"even a dime, I wish I was dead.
I can't explain it. No more to be said.
'Cept I hate to lose something."

"I lost a doll once and cried for a week.
She could open her eyes, and do all but speak.
I believe she was took, by some doll-snatching-sneak
I tell you, I hate to loose something."

"A watch of mine once, got up and walked away.
It had twelve numbers on it and for the time of day.
I'll never forget it and all I can say
Is I really hate to lose something."

"Now if I felt that way 'bout a watch and a toy.
What you think I feel 'bout my lover-boy?
I ain't threatening you madam, but he is my
evening's joy.
And I mean I really hate to lose something."

NO LOSER, NO WEEPER
Teaching Suggestions by Joan O'Connor

1. Students develop a definition for jealousy and cite common examples.

2. Students write about a personal memory of jealousy and share their writing with the class.

3. Class discusses the insights gained from shared readings and suggests possible reasons for and effects of jealousy.

4. Poem is read aloud.

5. Groups discuss the poem and answer the following questions:

   a. What has the poet lost in the past?
   b. How did she feel about these loses?
   c. What is she afraid of losing now?
   d. To whom is the poet speaking? How do you know this?
   e. Why is the poet saying these things?
   f. What does the title mean? Have you heard this expression before?
   g. How is the poet similar to us in her feelings of jealousy?
   h. What kind of person is the poet?

6. Each group reports its answers to the class for general discussion.

7. Students write on "What I've learned about jealousy."

8. Students share excerpts from their writing.

ABOUT THE WRITERS

Cynthia Carrasquillo has been teaching at the Adult Learning Center since September 1986. Her coming to Lehman was no accident since she received her BA from Lehman College through the Adult Degree Program in 1984. From the first day she came on campus, Cynthia could think of nothing better than to work at Lehman College. Her background is as diverse as the student body at the Adult Learning Center. She's worked as a family counselor and educational advocate, administered a job training/GED program for adolescents and served with the Bronx District Attorney's Office as a Crime Victims' Counselor. Cynthia's decision to work as an instructor/ Counselor for the Adult Learning Center arose from her own warm nd enriching experiences as an adult student herself. It is her hope to be a learner as well as a teacher in her classroom, and to share in the wealth of knowledge adult students unknowingly bring to this program.

Marie Dailey was born and raised in the Bronx. She was educated at the Convent of the Holy Child in New York and received a BA degree cum laude in English from the College of Mount Saint Vincent. During college Mrs. Dailey taught in the summer program of the N.Y.C. Board of Education. After college she was employed in the Public Relations Dept. of Shell Oil Co. and was Assistant Editor of the employee magazine for ACF Industries. She began teaching high school English in 1981 and continued in this field until joining the ABE program at Lehman College in the spring of 1987. Mrs. Dailey is married to an attorney in New York City and has three grown sons.

Joan Donner has been with the Adult Learning Center since March 1987. She also works as public relations person for the Church of the Holy Cross on West 42nd Street. As a free-lance writer she has published articles on a variety of topics including childbirth and consumerism, high school theatre, the Third Age, and 42nd Street. A native New Yorker and mother of two grown children, she returned to school as an adult and in January 1985 earned her BA in psychology from the College of Mt. St. Vincent. She views her life as an ever widening circle.

Azi Ellowitch, a teacher with the Lehman College Adult Learning Center as of September 1987, began her association as a consultant to the program in 1986. She has been working in the field of adult basic education for the past 13 years, most recently for the Adult Learning Project at LaSalle University in Philadelphia. She has written six

curriculum manuals for ABE instruction--What's on Your Mind? (1983), Women and Work (1983), We're All In This Together (1985), Tell Me About It (1986), Where We Live (1987), and About Our Jobs (1987).

Jane MacKillop has been Teacher/Project Director of the Adult Learning Center since March 1987. Before that she was a site coordinator for Literacy Volunteers and, in England, she coordinated an E.S.L. program for adults in Sheffield, South Yorkshire. She particularly likes working in a program that combines E.S.L. and A.B.E. and she appreciates the friendly, supportive atmosphere of the Adult Learning Center.

Joan O'Connor has been with the Adult Learning Center since February 1987. She has her MA degree from City College, and has been teaching in the New York City public high schools for fifteen years. Like many of her students, she hated the factory atmosphere of her own high school and became a truant. She spent most of her junior year reading while riding on the subways, occasionally dropping into school for exams. Although she thought school was awful, she always wanted to become a teacher because she wanted to give teenagers the sort of emotional support she had not had in school. Teaching teenagers has been rewarding, but she has found working here to be the happiest teaching experience she has ever had. Her students amaze her with their humor, humanity, courage, and ambition.

Mark Zuss taught at the Adult Learning Center from July 1986 to June 1987. He is the author of two books of poetry, The Reveries of My Hand, and Waking in Galilee. Mark is conducting research on the psychology of children's writing and is a graduate student at CUNY's Developmental Psychology program.